Ministry of Education

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The Hon. Bette Stephenson, M.D.
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Intermediate and Senior Division

Classical Literature in Translation

Suggestions for Use in Designing Senior Division Courses in Classics in Translation
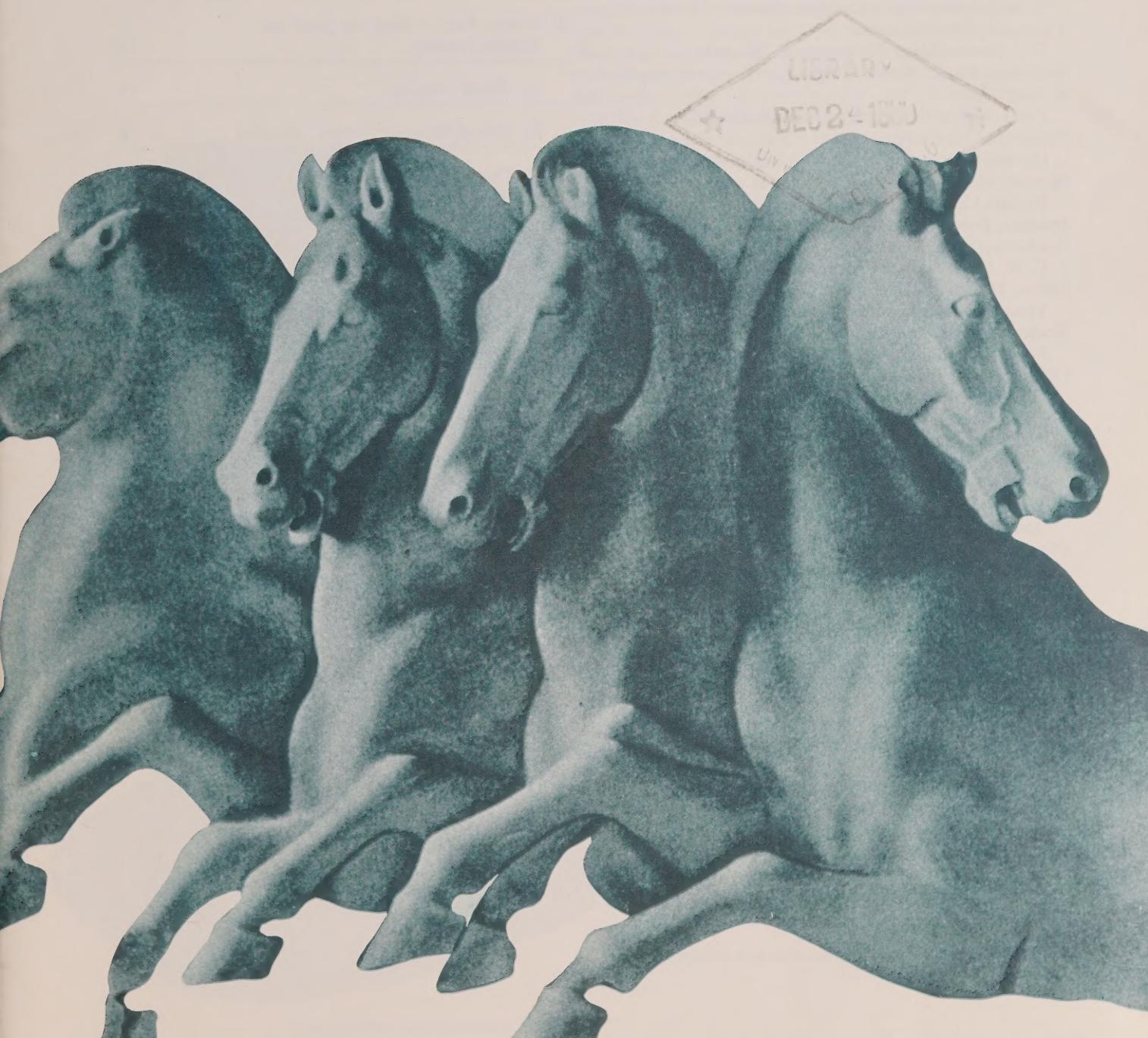
This document was prepared for the Ministry of Education by Dr. Bert Verstraete to supplement Part B of the guideline *Classical Studies, Intermediate and Senior Divisions, 1976* and to assist teachers in the development of ''non-language'' courses or units dealing with classical civilizations.

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This document is being published in its present form after having been reviewed and commented upon by the following persons:

Note: The ideas contained in this document are suggestions for possible use or adaptation by teachers. They do not, in any way, constitute a definitive or prescribed course of studies.

Contents

Foreword

The teacher who plans to design a course in classical literature in translation should consider the variety of teaching-learning modes listed on page 8 of the guideline *Classical Studies, Intermediate and Senior Divisions, 1976* under the heading "Planning a Unit". The materials, ideas, and suggestions presented within the units of the present document may be enhanced by the teacher's awareness of such possibilities.

Student-led seminars, if they are well planned and well conducted, are particularly valuable in stimulating student involvement and interest. An application of this method is illustrated on page 14 in connection with the topic "Catullus".

Introduction

A course in classical literature in translation will allow the student to approach Greek and Roman civilization from both an intellectual and aesthetic point of view. Some Senior Division secondary school students are intellectually ready for a fairly intensive study of major representative works of Greek and Roman literature. Such a study will give them, first of all, an insight into the view of life of the ancient Greeks and Romans at the various stages of development of classical civilization, since the whole range of moral, religious, and psychological understanding that human beings had of themselves and their place in the universe in classical times is expressed in this great literature. Second, if the literature is studied realistically in the context of the society and culture of which it was, in many respects, a reflection, then the social and cultural realities of Greek and Roman civilization will also become clearer to the student. Third, and finally, the student will gain a more sophisticated understanding than he/she presently has of how the Greeks created and used various literary forms, often of great beauty and power, in order to give aesthetic expression through the medium of language to their sense of life. The fostering of the growth of this threefold knowledge and appreciation in the student should be the central aim of a course in classical literature in translation.

Courtesy of Rev. Prof. Raymond V. Schoder, SJ

The teacher of courses in classical literature in translation must have a good command of the languages involved. Certainly, in the novel and drama, when the discussion centres on plot, structure, and characterization, the loss through translation is far greater than is usually conceded. Whenever such a loss occurs, it should be pointed out so that students can better understand the material and so that they are aware of the benefits of reading classical literature in the original languages.

An examination of the use of words in classical literature is also vital. Words may place a character socially and morally; they may contain ironic overtones or poetic turns of phraseology which throw light on the character, the plot, and the writer. Words are the medium of literature. When they are used in the specific cultural and emotive fabric of a language, no translation, however expert, can adequately convey their full meaning.

It will be seen that more material has been included in this support document than can be covered by a Senior class in the average school year. This has been done in order to give the teacher the option of selecting material specifically suited to the requirements of the course which he/she would like to teach. For example, some teachers might wish to drop Virgil or Apuleius in unit I, Seneca in unit III, or Terence in unit IV.

The degree to which the teacher functions as the presenter of the course will, no doubt, vary according to the individual teacher's preferred teaching style. The following is one possible weighting of different teaching-learning modes: presentation by the teacher, 50 per cent; presentation of audio-visual material, 4 per cent; presentation in class by the students of their own research projects, 22 per cent; seminars, 22 per cent; excursions (e.g., to see the performance of a classical play), 2 per cent.

The evaluation of the student's overall performance might be based on his/her work in the following proportions: tests and examinations, 35 per cent; minor research projects, 10 per cent; major research projects, 30 per cent; seminar presentations, 15 per cent; class participation, 10 per cent. (Class participation would be considered from a productive point of view rather than simply in terms of the student's willingness to talk.) Again, this is just one of many possible ways of weighting student work for evaluative purposes.

The bibliographical suggestions are generally intended to supplement the resources listed in the Ministry's *Classical Studies Resource List;* however, items have been repeated without annotations where they seemed particularly important. The abbreviation ''S'' in the annotations refers to Senior Division students; wherever a particular resource was suitable primarily for advanced Senior students, an observation to this effect has been made. The abbreviation ''T'' indicates a teacher resource.

A course in classical literature in translation is not an easy course to offer. The task is intimidating, but the rewards can be great. By planning lessons carefully, by encouraging slow, thoughtful reading, and by using a great variety of teaching-learning methods, the knowledgeable teacher will avoid both the Scylla of dullness and the Charybdis of superficiality.
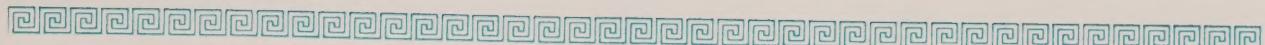
I Great Storytelling: The Epic and the Novel in the Greek and Roman World

A. The *Odyssey*

Suggested text: Homer. *The Odyssey of Homer*. Translated by Richmond Lattimore. Scranton, Penn.: Harper & Row, 1968.

Resources

Beye, Charles Rowan. *The Iliad, the Odyssey and the Epic Tradition*. Garden City, N. Y.: Doubleday, 1966. (S, T)

Butler, Samuel. *Authoress of the Odyssey*. Chicago: University of Chicago Press, 1967. (S)

Carpenter, Rhys. *Folk Tale, Fiction and Saga in the Homeric Epics*. Berkeley, Calif.: University of California Press, 1974. (S, T)

Chadwick, John. *The Mycenean World*. New York: Cambridge University Press, 1976. (S, T)

Clarke, Howard W. *The Art of the Odyssey*. Landmarks in Literature Series. Englewood Cliffs, N.J.: Prentice-Hall, 1967. (S)

Dodds, E. R. *The Greeks and the Irrational*. Berkeley, Calif.: University of California Press, 1968. Paperback. (T)
Dodds's important work will guide the teacher's thinking on Homeric ethics, psychology, and religion.

Finley, M. I. *The World of Odysseus*. New York: Viking Press, 1965. Paperback. (S, T)

This is an excellent and highly readable reconstruction of the society of the late Dark Age of Greece and of its social, economic, and ethical values as reflected in the *Odyssey*.

Gaunt, D. M. *Surge and Thunder*. London: Oxford University Press, 1971. (S)

Guthrie, W. K. C. *The Greeks and Their Gods*. Boston: Beacon Press, 1955. (S, T)

This book provides an excellent treatment of Homeric religion.

Homer. *The Odyssey*. Translated and edited by Albert Cook. New York: Norton, 1967. (S, T)

This edition is useful for its large collection of ancient and modern criticisms of the *Odyssey;* it also contains selections of modern historical scholarship on the background of the *Odyssey*.

Kirk, G. S. *Homer and the Epic*. Cambridge: Cambridge University Press, 1965. (S, T)

Kirk's study of the literary and historical background of Homeric epic is highly recommended for teachers and advanced students. Kirk is especially good in his treatment of oral composition and the transmission of the non-literary epic. This book is a shortened version of *The Songs of Homer*.

Luce, J. V. *Homer and the Heroic Age*. London: Thames & Hudson, 1975. (S, T)

This book is lavishly illustrated with black-and-white and colour photographs of numerous monuments and archaeological sites of the Mycenaean and Post-Mycenaean ages.

Modern Greek Heroic Oral Poetry. Folkways Records, 4468.

The Odyssey: The Central Themes. Encylopaedia Britannica Films, 1965. 16 mm, colour, 28 min. Distributed by the Visual Education Centre.

The Odyssey: The Return of Odysseus. Encyclopaedia Britannica Films, 1965. 16 mm, colour, 26 min. Distributed by the Visual Education Centre.

The Odyssey: The Structure of the Epic. Encyclopaedia Britannica Films, 1965. 16 mm, colour, 27 min. Distributed by the Visual Education Centre.

Pillot, G. *The Secret Code of the Odyssey*. Translated from the French. New York: Abelard-Schuman, 1972. (S, T)

This book represents a fascinating attempt to establish Odysseus's itinerary. (S, T)

Stanford, W. B. *The Ulysses Theme: A Study in the Adaptability of a Traditional Hero*. Oxford: Basil Blackwell, 1954. (S, T)

This book is particularly suited for advanced students.

Steiner, George, and Fagles, Robert, eds. *Homer: A Collection of Critical Essays*. Englewood Cliffs, N.J.: Prentice-Hall, 1962. (S, T)

This book is recommended for advanced students.

Taylor, Charles H., ed. *Essays on the Odyssey: Selected Modern Criticism*. Bloomington, Ind.: Indiana University Press, 1963. (S, T)

Although this collection of essays and selections from modern Homeric scholarship will be especially useful for the teacher, it may also be profitably used by advanced students.

Thomas, C. G., ed. *Homer's History*. European Problem Studies. New York: Holt, Rinehart and Winston, 1970. (S, T)

Thorpe, Martin. *Homer*. Inside the Ancient World Series. London: Macmillan, 1973. (S)

Whitman, Cedric H. *Homer and the Heroic Tradition*. Cambridge, Mass.: Harvard University Press, 1958. (S, T)

The Nature and Origins of Non-Literary (Oral) Epic Poetry

Students should be given the following definition of epic poetry: "narrative poetry that reflects heroic themes and usually celebrates the exploits of past generations". The historical background of the *Iliad* and the *Odyssey* should be outlined; the discussion should include the Mycenaean Age, the fall of Troy, the invasion of the Doric Greeks, the dissolution of Mycenaean civilization, and the Dark Ages. Greek epic should be presented as the creation of the Ionian Greeks nostalgically looking back to the great deeds of their forefathers, e.g., the capture of Troy by the pre-Doric Greeks (the *Iliad,* describing a highly dramatic episode from the Trojan War) or the marvelous voyages of the Greek heroes returning home after the Trojan War (the *Odyssey,* describing the return of Odysseus to Ithaca).

These poems pose problems such as the following: Could poems of the length of the *Iliad* and the *Odyssey* have been composed by one person? What technicalities are involved and what are the demands made on the poet's stamina? How did these poems come to be recorded? Kirk will provide useful guidance for the teacher who wishes to discuss these problems with his/her students; he is probably right in suggesting that the *Iliad* and *Odyssey* were recorded in writing by someone closely associated with the poet sometime in the eighth century B.C.

Projects and Exercises
– Selections from the *Odyssey* should be read aloud in order to bring out the formulaic nature of its language.
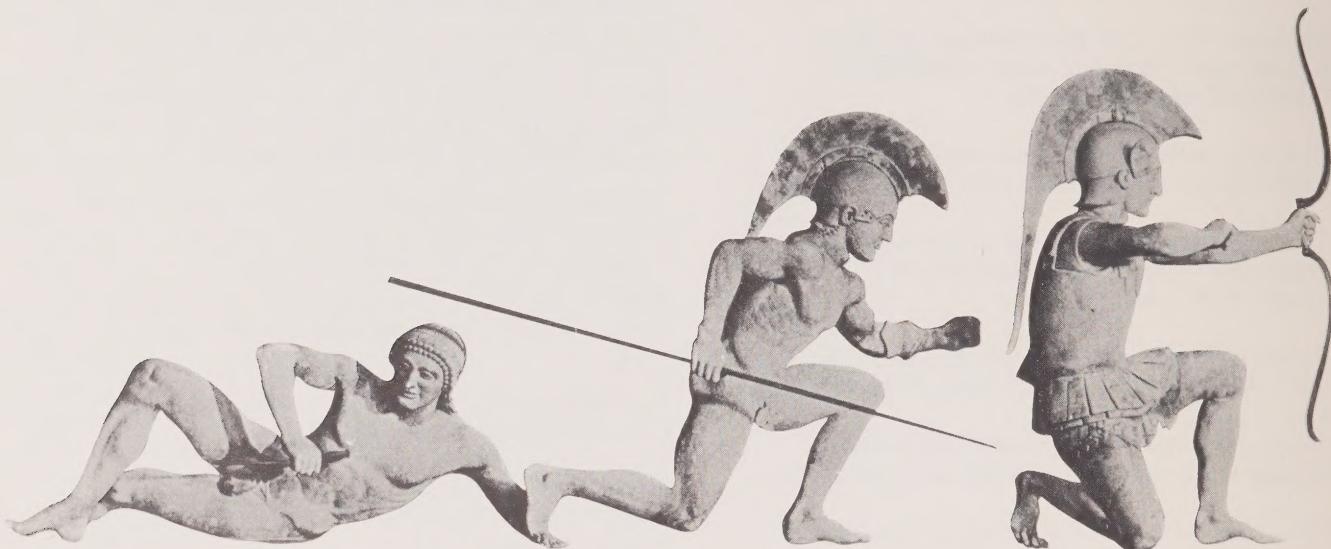
Discussion and Projects

– Cross-cultural comparisons can be made between the Greek Dark Ages and the rise of the epic and the Dark Ages of the West and the creation of such epic poems as *Beowulf,* the *Song of Roland,* and the *Ring of the Nibelung.*

– Individual and group research can be done on the society and culture of the Mycenaean and Dark ages of Greece; Luce's book (cited above) will be an excellent resource in this regard.

The Composition of Oral Epic Poetry

A distinction should be made between the literary and non-literary epic. The oral composition (improvisation) of primitive epic poetry and its oral transmission from generation to generation, as well as the techniques of oral composition (the formulaic technique) should be discussed. It should be pointed out that a high degree of skill is required for this type of composition and that it requires well-trained poet-craftspeople. The *Iliad* and the *Odyssey* are the culminations of a long tradition of orally composed heroic poetry; their monumental and complex scale and highly creative use of the formulaic technique should be noted.

– Students could do short exercises in English oral composition: one or more students might be asked to improvise a short story on a given theme. Different improvisations on the same theme should be tape-recorded and then examined for linguistic and thematic similarities or contrasts. Such an exercise will give students a concrete idea of the practical difficulties posed by oral composition and the great demands it makes on the poet or storyteller if he/she is expected to produce a long poem or story.

The Society Reflected by the Odyssey

Students might consider the following elements of Greek society: its socio-economic organization; the social principles governing the relationships of guests and hosts or friends, or the customs related to exchanging gifts; the nature of the monarchy; and the position of women. Emphasis should be placed on the fact that the *Odyssey* reflects primarily the values of the aristocratic stratum of society.

The Royal Ontario Museum

Discussion
– To what extent are Homeric values (guest-friendship, revenge) reconcilable with those of our society? How alien, then, is the Homeric world to ours?

Structure and Form
The tripartite structure of the *Odyssey* should be considered. To what extent does the *Odyssey* form a reasonably unified narrative? Are there parts that do not really belong and that may have been added later? Are, for example, 11.568 ff and much of Book 24 later accretions? Students can be introduced to this important aspect of the Homeric question at a level of sophistication suitable to them.

Religion in the Odyssey
The anthropomorphism of the Homeric concept of the divine and the greater remoteness of the gods in the *Odyssey* as compared with the *Iliad* are points to be considered. The *Odyssey* represents the gods (above all Zeus) as being more concerned with the upholding of moral values and social order than they are represented as being in the *Iliad*. Does this suggest a new, perhaps more civilized perspective, reflecting changing social and cultural conditions?

Students should note the element of superstition in the *Odyssey;* a study should be made of the omens that occur at various junctures in the story. Does the *Odyssey* reflect a highly superstitious, fear-ridden society?

Book 11 should be studied for its foreshadowings of later Greek conceptions of the afterlife, but its pure storytelling and folkloric aspects should be emphasized as well.

Folkloric Elements in the Odyssey
These elements come to the fore especially in Odysseus's account of his great wanderings. Attempts have been made to reconstruct in detail Odysseus's itinerary; the most intriguing one is Pillot's *The Secret Code of the Odyssey,* which claims, on the basis of detailed geographical investigations, that Odysseus sailed on the Atlantic and voyaged as far as the Canary Islands and Scotland. Lattimore, however, is right in cautioning that we have to allow for a great deal of fantasy, based on traditional sailors' yarns, in Odysseus's story.*

Characterization in the Odyssey
The various techniques of characterization - (a) descriptive epithets and formulas, (b) speeches, (c) action, and (d) descriptions of feelings and inner states of mind - and the extent to which each of them is employed by the author should be considered. It will be seen that the poet relies very little on (d) - the portrayal of human inner consciousness; the emphasis instead is on describing people in action.

A detailed study of the major characters in the *Odyssey* can involve the following considerations:

Odysseus. Does Odysseus represent anything like the universal man? What character traits emerge in the course of the story?

Telemachus. The father-son relationship should be explored. It will be seen that Telemachus always stands in the shadow of his father and never emerges as a hero in his own right, even though the poet depicts him as possessing many fine qualities of courage and resourcefulness.

Penelope. The qualities of character displayed by ''circumspect'' Penelope under the great pressure that she faces should be carefully analysed. How does Homer portray the husband-wife relationship?

The suitors. The question should be posed as to whether, at least in their miserable end, the suitors win some of our sympathy. Again, the justifiability of Odysseus's revenge might be discussed in terms of both archaic Greek and modern Western standards.

Discussion
– How does the *Odyssey* compare with some modern novels in the manner in which it portrays human character?

– An important question that should be asked is whether we see anything resembling moral, intellectual, and psychological development in the major characters of the *Odyssey,* above all, of course, in Odysseus himself. Can Odysseus's voyage home be described, or rather allegorized, as a kind of spiritual journey - as a quest towards greater moral, intellectual, and psychological awareness (in classical terms, perfection) - as many ancient critics (e.g., the Stoics) as well as modern ones (see Taylor's essay in *Essays on the Odyssey: Selected Modern Criticism*) have done?

* See also Ernie Bradford, *Ulysses Found* (London: Sphere Books, 1967).

Other Projects and Discussion

– A study of the persistence of the Odyssean theme in classical and Western literature might be undertaken. A useful resource for teachers and advanced students in this regard would be Stanford, *The Ulysses Theme: A Study in the Adaptability of a Traditional Hero.*

– A modern Canadian narrative poem such as E. J. Pratt's *Brébeuf and His Brethren* or *The Titanic* can be compared with the *Odyssey,* especially in terms of portrayal of character (in *Brébeuf and His Brethren)* and descriptive technique. It must be kept in mind that the Canadian poems are not, of course, the products of oral composition and that, therefore, they will show much greater poetic density, complexity, and symbolism in their description of events and human character.

B. The *Aeneid*
Suggested text: Virgil. *The Aeneid.* Translated by Frank O. Copley. Indianapolis, Ind.: Bobbs-Merrill, 1965.

Resources
Anderson, William S. *The Art of the Aeneid.* Landmarks in Literature Series. Englewood Cliffs, N. J.: Prentice-Hall, 1969. (S)

Bailey, C. *Religion in Virgil.* Oxford: Clarendon Press, 1935. (S, T)

For teachers and advanced students this will be an indispensable guide to the religious concepts underlying the *Aeneid.*

Bowra, C. M. *From Virgil to Milton.* London: Macmillan, 1966. (S, T)

Camps, W. A. *An Introduction to Virgil's Aeneid.* London: Oxford University Press, 1969. (S, T)

Commager, Steele, ed. *Virgil: A Collection of Critical Essays.* Twentieth Century Views. Englewood Cliffs, N. J.: Prentice-Hall, 1966. (S, T)

Otis, Brooks. *Virgil: A Study in Civilized Poetry.* Oxford: Clarendon Press, 1964. (S, T)

Pöschl, Viktor. *The Art of Virgil.* Translated by Gerda Seligson. Ann Arbor: University of Michigan Press, 1962. (S, T)

Putnam, M. C. J. *The Poetry of the Aeneid.* Cambridge: Harvard University Press, 1965. (S, T)

Quinn, Kenneth. *Virgil's Aeneid: A Critical Description.* London: Routledge and Kegan Paul, 1968. (S, T)

Vergilius Maro, Publius. *Aeneid, Book VI.* Edited by R. F. Fletcher. Oxford: Clarendon Press, 1948. (S)

Virgil. *Aeneidos: Liber sextus.* Edited by R. G. Austin. New York: Oxford University Press, 1977. (S, T)

Williams, R. Deryck. *Aeneas and the Roman Hero.* Inside the Ancient World Series. London: Macmillan, 1973. (S, T)

Introduction
Emphasis should be placed on the so-called Odyssean half of the *Aeneid,* that is, Books 1 to 6, which contain many echoes of the themes and situations that the student has encountered earlier in the *Odyssey;* for the Iliadic half of the *Aeneid,* it is sufficient that Book 12 be studied in detail.

Literary Background
Homeric epic was the model for classical epic, including later literary epic. The poetic implications of the change from oral to literary epic included the possibility of a more complex, allusive, and symbolical portrayal of reality, including human behaviour. The epic declined in later Greek literature and ceased to be a relevant literary genre. The origins of epic in Roman literature (Naevius, Ennius) and its importance in shaping a literary vision of Rome's destiny should be studied, as well as Virgil's supreme position as the culmination of this literary tradition.

Discussion
– What are the conditions necessary for any literary genre to be viable?

– Why did Homeric epic decline as a relevant literary medium?

– Has the same process overtaken certain literary genres in Western culture?

Political Background: The Theme of Rome's Mission in the Aeneid
A sketch of the political, social, and cultural conditions of the Augustan age should precede a detailed study of the great passages in the *Aeneid* that proclaim Rome's civilizing and pacifying mission to the world. A central question that should be asked is to what extent these ''political'' passages transcend mere Augustan and nationalistic propaganda. Can we speak of a Virgilian ideal of a universal family? An obvious comparison can be made with modern nationalist and supranationalist trends.

Religion in the Aeneid
Virgilian religion should be presented as a synthesis of ancient Italian nature-religion, Homeric religion (the anthropomorphic deities continue to play an important role in Virgil's epic), and Stoic cosmology and metaphysics (reflected in the Virgilian concept of fate). All these elements should be singled out in the *Aeneid* and further researched by students. The eschatology of Book 6 deserves special attention: Fletcher's introduction to his commentary on the sixth book of the *Aeneid* will be of valuable help in this regard to the teacher and the advanced student. A comparison with Book 11 of the *Odyssey* should be undertaken in order to emphasize Virgil's much more complex and highly imaginative and symbolical vision of the afterlife.
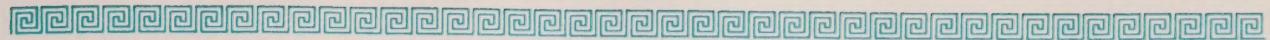
Aeneas's Wanderings (Books 1 and 4)

Here, again, a comparison with the *Odyssey* suggests itself. Virgil places much less emphasis on pure adventure and is more concerned with evocative, and often symbolically charged, description. The highly evocative character of Aeneas's description of the fall and destruction of Troy should also be pointed out to the students. There is plenty of action to be sure, but we see the events as they are recollected by the sombre, melancholy, yet ultimately stalwart mind of Aeneas.

Characterization in the Aeneid

Virgil's portrayal of human character is worth studying in detail and should be compared with Homer's. It will be seen that Virgil probes much more deeply into the inner states of mind of his major characters, as can be seen in his use of imagery and symbolism in this respect. The tragedy of Dido and Aeneas should be singled out in particular as a major episode in which Virgil deploys his full range of skills and techniques of characterization.

A detailed study of the major characters in the *Aeneid* can involve the following considerations:

Aeneas. Aeneas is a supremely Roman rather than a Homeric hero. What moral values are embodied in Aeneas and how do these qualify him as a great Roman hero? Does he grow morally, intellectually, and psychologically in the course of the epic? What are the great crises that Aeneas meets in striving to fulfil his mission? Is it true, as some critics have charged, that Aeneas is little more than a lifeless exemplar of approved Roman virtues and does not emerge as an individual in his own right? Might it not be better to speak of a constant tension in Aeneas's character between his own individual feelings and aspirations and the sense of mission and destiny that fate and the gods have imposed on him? Do we find any similar tension in Odysseus's character?

Dido. Dido's greatness and the tragedy of her self-destruction should be studied in detail. Does Virgil exonerate Dido from any personal responsibility when he makes Venus and Cupid the instigators of her passionate love for Aeneas? What conception of romantic (sexual) love emerges from Dido's tragic experience? It can be seen that Virgil does not idealize sexual love, but sees it, for all its beauty, as a potentially dangerous and explosive force in human life. This is very much the classical conception of sexual love, which will be encountered again in Euripides' *Hippolytus*. It should also be noted how Virgil engages our deepest sympathies for Dido without, at the same time, casting any aspersion on Aeneas's actions and motivations. Dido's and Aeneas's affair was simply unacceptable, and Aeneas took the only permissible and rational action open to him.

Turnus. Turnus, it will be seen, represents many of the values we have encountered in Homeric epic. His quest for military glory and individual distinction on a truly heroic scale and his refusal to take second place to Aeneas mark him as a kind of Achilles (whom he also resembles in his youthfulness). Virgil at times portrays him sympathetically, especially at his hour of doom, but is careful to show that his values do not belong in the more civilized society which Aeneas represents. (His quest for military glory often degenerates into mere blood-lust vented upon hapless victims.) The class should discuss the pros and cons of Aeneas's slaying of Turnus. How justifiable is it in terms of Roman and of modern values?

Anchises. The father-son relationship, as exemplified by Anchises and Aeneas, might also be examined against traditional Roman values concerning the authority of the *paterfamilias*. It will be seen that when Aeneas is finally freed from the tutelage of his father in Book 6, he emerges as a fully confident and self-reliant leader in his own right.

Projects and Discussion

The following four topics will provide interesting areas of research for advanced students in particular.

– Is Aeneas, in some sense, a portrayal of an idealized Augustus? This question requires research into the life and character of Augustus.

– The Stoicism of Aeneas's character might be brought into clearer focus through a study of the personal reflections and values set forth by the emperor Marcus Aurelius in his *Meditations*.

– The literary prototypes of Dido — Phaedra in Euripides' *Hippolytus* and Medea in the *Argonautica* by Apollonius of Rhodes — might be examined.

– A comparative study of Turnus and the *Iliad*'s Achilles might be undertaken.

Other Projects and Discussion

– Advanced students may wish to trace the tradition of the literary epic in Western culture; C. M. Bowra's book, cited above, will be an invaluable guide in this regard.

– A good subject for final discussion is whether a literary work based on the concept of "national destiny" is viable and believable in our Canadian society. Is there any tradition of such literature in Canada or in the United States?
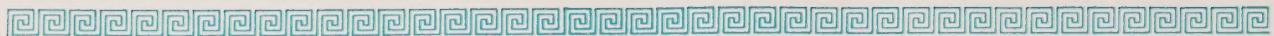
Additional Resources

Books

Dudley, D. R., ed. *Virgil*. Studies in Latin Literature and Its Influence Series. London: Routledge and Kegan Paul, 1969. (S, T)

Highet, Gilbert. *The Speeches in Virgil's Aeneid*. Princeton: Princeton University Press, 1972. (S, T)

Hornsby, Roger A. *Patterns of Action in the Aeneid: An Interpretation of Virgil's Epic Similes*. Iowa City: University of Iowa Press, 1970. (S, T)

Vergilius Maro, Publius. *Aeneid, Book IV*. Edited by R. G. Austin. Oxford: Oxford University Press, 1955.

Virgil. *The Aeneid of Virgil*. Translated by Allen Mandelbaum. New York: Bantam Books, 1972.

Virgil. *Virgil, Aeneid, Books 1-6*. Translated and edited by R. D. Williams. New York: St. Martin's Press, 1972.

Virgil. *Virgil, Aeneid, Books 7-12*. Translated and edited by R. D. Williams. New York: St. Martin's Press, 1973.

Virgil. *Aeneid VI*. Edited by R. G. Austin. Oxford: Oxford University Press, 1977. (S, T)

Williams, Gordon. *Tradition and Originality in Roman Poetry*. Oxford: Oxford University Press, 1918.

Audio-Visual Resources

Catulli Carmina by Carl Orff. Deutsche Grammophon, 2530074; Columbia, MS-7017; Phillips, 6500815.

Dido and Aeneas by Henry Purcell. Angel, S-36359; Vanguard, S-279 and HM-46; Deutsche Grammophon, ARC-198424; Phillips, 6500131.

Les Troyens by Hector Berlioz. Phillips, 6709002.

C. Apuleius, *The Golden Ass*

Suggested text: Apuleius. *The Golden Ass*. Translated by Robert Graves. Harmondsworth, England: Penguin Books, 1950.

Resources

Cumont, F. *The Oriental Religions in Roman Paganism*. Translated from the French. New York: Dover Publications, 1956. (S,T)

Although the English translation was first published in 1911, this remains the standard work in English on the mystery religions in the Roman Empire; it contains an informative chapter on the Egyptian cults, which provides essential background to Lucius's conversion to the worship of Isis.

Haight, Elizabeth H. *Essays on Ancient Fiction*. Freeport, N. Y.: Books for Libraries, 1936. (S, T)

This study of the novel and the novella in the ancient world includes a highly readable chapter on *The Golden Ass*.

Lewis, Naphtali, and Reinhold, Meyer, eds. *Roman Civilization, Sourcebook II: The Empire*. Rev. ed. New York: Harper & Row, 1966. (S, T)

This is an excellent collection of primary sources.

Neumann, E. *Amor and Psyche: The Psychic Development of the Feminine*. Translated by Ralph Manheim. New York: Pantheon Books, 1956. (S, T)

The author analyses the story of Cupid (Amor) and Psyche from a psychoanalytical perspective and presents the tale of Psyche's adventures and tribulations as an allegory of woman's progress to mature identity and femininity. This study is recommended only for teachers and advanced students.

Nock, A. D. *Conversion*. London: Oxford University Press, 1933. (S, T)

This account of religious experience in the Greek and Roman world also refers to Lucius's conversion and provides an excellent background to the religious ending of *The Golden Ass*.

Perry, B. *The Ancient Romances*. Berkeley: University of California Press, 1967. (T)

This is the most comprehensive book in English on the novel in the Greek and Roman world. In his incisive, sociologically oriented account of the origins of the novel, Perry discusses the novel as a major new genre of literature in the later Greek and Roman world, created, under radically new social and cultural conditions, to meet the needs and demands of an urbanized and cosmopolitan reading public.

Walsh, P. G. *The Roman Novel*. Cambridge: Cambridge University Press, 1970. (T)

Walsh's in-depth study of Petronius's *Satyricon* and Apuleius's *The Golden Ass* will be too technical and scholarly even for advanced students, but will give the teacher much excellent insight into the style and thematics of Apuleius's novel.

The Origins of the Novel

Perry will be an invaluable resource here; his study shows that, although it incorporates features of earlier literary genres such as the epic, the memoir, the idealized biography, and the travelogue, the Greek and Roman novel must be regarded as a new literary phenomenon of the later classical world. It was created as a form of literary entertainment for the large cosmopolitan reading public of the Hellenized and Romanized Mediterranean world. The epic and the tragedy, with their archaic styles and conventions, became, increasingly, academic genres. The student should be given a typology of the Greek and Roman novel; here, too, Perry, as well as Walsh, will provide excellent guidance.

Discussion and Projects

– When did the novel come into its own in Western literature? Do we see similar factors stimulating its rise in our civilization? Both Perry and Walsh provide good suggestions for further reading. One student might be asked to give a brief sketch of the early history of the novel in English literature; a second student might deal with French or Spanish literature; and so forth.

– The status of the novel in our contemporary society would be a good topic for class discussion. It should be emphasized that in the classical world the novel never attained the status of high-level literature, but remained strictly popular entertainment (any modern analogies?) which was not taken seriously by literary critics.

Structure and Form of The Golden Ass

In contrast to *Satyricon,* which we possess in only fragmentary form, we can arrive at a clear idea of the unity and continuity of *The Golden Ass*. The student will recognize that Apuleius's novel, with its continual resort to storytelling within the framework of the main narrative, does not have the ongoing narrative thrust that we expect in a modern novel; rather, its tempo is more comparable to the leisurely, self-interrupting pace of the eighteenth-century English novel. On the other hand, since Lucius's liberation from his bestial metamorphosis is constantly set before our eyes as the climactic goal of the story, the narrative is an integral part of the story and is not a mere framing device (as is, for example, Boccaccio's *Decameron)*. The question should be asked as to the function of the stories that have been inserted into the main narrative. Are they told simply for the sake of entertainment or do they also underline the major themes of the novel as a whole? The plots of some of the short stories told in *The Golden Ass* (e.g., Thelyphron's story in chapter three and the story of the mass murderess in chapter sixteen) are not entirely convincing. Is it possible that Apuleius has confused different stories from various sources into new stories, striving mainly for bizarre and horrific effects and disregarding the need for consistency and credibility?

The Theme of The Golden Ass

Does Apuleius's story have anything resembling an underlying theme (social, psychological, or religious)? Or is it intended only as an entertaining story, with a religious conversion tacked onto it in order to give it a final respectability? Can the light-heartedness with which Lucius-Apuleius introduces his story (page 25) be reconciled with the serious climax of his religious conversion at the end of the novel? Not surprisingly, some scholars have suggested that the main body of the novel was composed earlier and independently of the final two chapters. The class should debate this impression.

The Character and Experience of Lucius

The Golden Ass pretends to be an autobiographical novel. Do we need to take this claim seriously, even if we regard it as an autobiography in the spiritual or psychological rather than in the literal sense? Can we say that Lucius's curiosity — his desire to dabble in the magic arts — and his sexual involvement with the slave-girl Fotis are the causes of his misfortune? Is Lucius obsessed with a strong sense of sin and guilt throughout the novel? The relish with which Lucius recounts his sexual escapade with Fotis as well as the sexual entanglements of others suggests that his sense of sin is very limited. Thus, if we understand *The Golden Ass* as a kind of spiritual autobiography, we should recognize the perspective that Lucius maintains throughout most of his narrative; there is none of the retrospective breast-beating that is found in St. Augustine's *Confessions*.

The Cupid and Psyche Story

Again, the question should be asked as to whether the story of Cupid and Psyche is simply a pretty, entertaining story told for its own sake or whether it has a deep psychological or philosophical meaning. Ancient commentators read into the story a neo-Platonic allegory of the soul's progress towards final spiritual illumination and freedom from the material world, while Neumann approaches it from the perspective of Jungian depth psychology. The pros and cons of these approaches should be discussed with the class.

Despite the tendencies towards neo-Platonist thinking that Apuleius displays in other works, such as *De Dogmate Platonis,* the neo-Platonic interpretation does not explain the story in all its folkloric and rhetorical embellishments. On the other hand, Walsh is surely right in suggesting a clear analogy between Psyche's descent into and return from Hades and the central part of Lucius's initiation into the cult of Isis, in which he undergoes a symbolical death and resurrection.

Projects

Research on folkloric parallels to the Cupid and Psyche story might be undertaken by one or more students. Both Walsh and Neumann offer good suggestions for further reading. Purcell's opera *Dido and Aeneas* and Hector Berlioz's opera *Les Troyens* would be both diverting and profitable.

Lucius's Conversion to the Cult of Isis

Cumont provides the indispensable background to the cult of Isis. As an interesting primary source, Plutarch's *De Iside* (available in the Loeb Series) might also be studied by the teacher or an interested student. Consider to what extent Lucius's conversion to the cult of Isis can be compared to a conversion to any other religion. Did the Christian church make similar doctrinal, social, psychological, and material demands on its converts, or was it much more radical? Is there any similarity between the teachings of the cult of Isis and those of Christianity? The prayer of Lucius to Isis and the goddess's epiphany should be carefully studied for what they reveal regarding the doctrines of the cult. Students will probably notice that initiation into the cult of Isis was attended with an amount of ceremony (and perhaps even mystification) that the Christian church did not impose on its converts, and also that one had to be relatively well-to-do in order to afford the initiation ceremonies. Again, questions should be asked regarding the extent to which the final two chapters throw light on the total meaning of the novel and whether or not the religious ending harmonizes well with the preceding chapters.

Discussion

– Are there any similarities (in doctrine, liturgy, or social and material demands) between the cult of Isis and some of the neo-Oriental cults that have attracted a following in our society?

Other Projects and Discussion

– What sort of picture of the Pax Romana emerges from *The Golden Ass,* with its stories of exploitation, brigandage, violence, etc.? Do we need to take these stories seriously or may we allow for a certain amount of storytelling exaggeration?

– Various aspects of the society of the Roman Empire (economic conditions, slavery, the military establishment, mass entertainment) might be researched. Reference should be made to Lewis and Reinhold, *Roman Civilization, Sourcebook II: The Empire.*

II Speaking From the Heart: A Study of Greek and Roman Personal Poetry

A. Greek Personal Poetry

Suggested text and study resources: Lattimore, Richmond, trans. *Greek Lyrics*. 2nd ed. Chicago: University of Chicago Press, 1960.

Pindar. *The Odes of Pindar*. Translated by Richmond Lattimore. Chicago: University of Chicago Press, 1959.

Resources

Barnstone, Willis, trans. *Greek Lyric Poetry*. Bloomington, New York: Schocken Brooks, Inc., 1967.

Bowra, C. M. *Greek Lyric Poetry: From Alcmene to Simonides*. Oxford: Clarendon Press, 1961. (S, T) (Out of Print)

Bowra, unfortunately, covers only the strictly lyrical poets (i.e., those poets who wrote lyrical poetry in the Greek metrical sense of the word), and does not deal with the iambic and elegiac poets such as Archilochus, Theognis, and Solon. However, despite these limitations, this book should be an excellent and highly readable resource for teachers and advanced students.

Burn, A. R. *The Lyric Age of Greece*. Rev. ed. New York: St. Martin's Press, 1960. (S, T)

This wide-ranging and well-written book discusses the creative ferment that characterized Greek society in all areas of life in the seventh and sixth centuries B. C. and that is also reflected in the newly emerging personal poetry of this age.

Introduction

The following points should be raised:
1. the factors fostering the rise of individual lyric poetry in ancient Greece;

2. musical accompaniment;

3. metrical forms:

a) the iambic line and its variants;
b) the elegiac couplet;
c) lyric forms. The great variety of lyric forms should be mentioned, as well as the intricacy and complexity of the more developed forms (above all, choral lyric). It should be briefly pointed out to the students that ancient Greek metre, as well as classical Latin metre, is quantitative rather than accentual.

Selections From the Major Greek Lyric Poets

The following poets are recommended as especially suitable for study at the Senior level. Suggestions regarding the focus of study in each case are also included.

Archilochus was the first self-confessed individualist in Greek literature, i.e., the first author to make his own feelings and reflections the central starting-point for his work.

Solon had an obsessive concern with political and ethical values, above all, with justice. This concern should be studied not only as an expression of Solon's own involvement as a reformer in the political life of Athens in the early sixth century B.C., but also as a harbinger of the quest for enduring moral values that became so typical of Greek, and especially Athenian, thinking in the fifth and fourth centuries B.C.

Theognis represents the aristocratic *ethos* in rebellion against the rule of the people.

Sappho had a great capacity for objective, lucid description of her own feelings and for sensuously evocative description of the world in which she moved. Her fine, controlled use of imagery, which never degenerates into lush descriptiveness, should be carefully observed.

Simonides had a great emotional range. This will become immediately apparent when one compares his famous epitaph for the Spartan soldiers fallen at Thermopylae with the Danae fragment; his use of imagery should be compared to that of Sappho.

The Choral Lyric, Pindar

The magnificent *Seventh Olympian Ode* is well worth the study of a fairly advanced class. All that is best and most characteristic of Pindar converges in this great victory ode. Attention should be drawn to the splendid prooemium, with its controlling image of the marriage toast, to Pindar's evocative use of mythology (see Lattimore's excellent note on this) and to his brilliant use of images and image-clusters (sun, light, gold, sea, flowers, etc.), from which the poem derives much of its fluidity and basic unity. The gnomic, moralizing aspect, typical of Pindar's poetry, also stands out in this poem; brief, terse utterances on human capacity for error and wrongdoing and on the uncertainty of human life strike a characteristically sober note in this ode, which is radiant with the spirit of celebration.

B. Roman Personal Poetry

Suggested text: Lind, L. R., ed. *Latin Poetry in Verse Translation*. Boston: Houghton Mifflin, 1957.

Resources

Books
Catullus. *The Poems*. Edited and translated by K. Quinn. Macmillan, 1970.

Collinge, N. E. *The Structure of Horace's Odes*. London: Oxford University Press, 1961. (T)

Commager, Steele. *The Odes of Horace*. Bloomington, Ind.: Indiana University Press, 1967. (S, T)

Highet, Gilbert. *The Anatomy of Satire*. Princeton, N. J.: Princeton University Press, 1962.

———. *The Classical Tradition*. Rev. ed. New York: Oxford University Press, 1967. (S, T)

This book might prove useful as a research resource for advanced pupils.

———. *Poets in a Landscape*. New York: Knopf, 1957. (S, T)

Lee, M. Owen. *Word, Sound and Image in the Odes of Horace*. Toronto: Clarke, Irwin, 1969. (S, T)

Luck, George. *The Latin Love Elegy*. 2nd ed. London: Methuen, 1969. (S, T)

This book provides an excellent general introduction to Roman elegy, tracing its literary roots to Greek and Hellenistic elegy and describing the creativity with which the Roman poets handled the elegiac form. There are good separate chapters on Tibullus, Propertius, and Ovid.

McKay, A. G., and Shepherd, D. M. *Roman Lyric Poetry: Catullus and Horace*. Rev. ed. Toronto: Macmillan, 1974.

———. *Roman Satire: Horace, Juvenal, Persius, Petronius, and Seneca*. New York: St. Martin's Press, 1976.

Quinn, K. *Latin Explorations*. London: Routledge and Kegan Paul, 1963. (S, T)

———. *Catullus. Revised Text and Commentaries*. Toronto: Macmillan, 1970.

———. *The Catullan Revolution*. Rev. ed. Ann Arbor, Mich.: University of Michigan Press, 1969. (S, T)

Ramage, E. S.; Sigsbee, D. L.; and Fredericks, S. C. *Roman Satirists and Their Satire*. Park Ridge, N. J.: Noyes Press, 1975. (S, T)

This is a useful and comprehensive survey of the Roman satirists and their work.

Sullivan, J. P., ed. *Critical Essays on Roman Literature*, vol. 1. London: Routledge and Kegan Paul, 1962.

———. *Critical Essays on Roman Literature*, vol. 2. London: Routledge and Kegan Paul, 1963.

Wilkinson, L. P. *Golden Latin Artistry*. Cambridge: Cambridge University Press, 1962. (S, T)

———. *Horace and His Lyric Poetry*. Cambridge: Cambridge University Press, 1968. (S, T)

———. *Ovid Surveyed*. Cambridge: Cambridge University Press, 1962. (S, T)

This condensed version of *Ovid Recalled* gives an excellent account of Ovid's work and career.

Williams, Gordon. *The Nature of Roman Poetry*. London: Oxford University Press, 1970. (T)

Wiseman, T. P. *Catullan Questions*. New York: Humanities Press, 1969. (T)

Woodman, Tony, and West, David. *Quality and Pleasure in Latin Poetry*. New York: Cambridge University Press, 1975. (T)

Audio-Visual Resources
Catulli Carmina by Carl Orff. Deutsche Grammophon, 2530074; Columbia, MS-7017; Phillips, 6500815.

Dido and Aeneas by Henry Purcell. Angel, S-36359; Vanguard, S-279 and HM-46; Deutsche Grammophon, ARC-198424; Phillips, 6500131.

Horace: The Lady Whose Name Was Leu. OECA, BPN 000380. B/w, 25 min. Unlimited.

Father M. Owen Lee, an authority on Horace, discusses the literary qualities of a Horatian ode with three Grade 13 students. They examine Odes I and II, Horace's use of word position, sounds, metre, and life-and-death imagery.

Catullus

Catullus's poetry, not surprisingly, will have an immediate appeal to students. It is important that they receive a good impression of Catullus's emotional and artistic range. For this reason, their study should not be confined to a few select poems (probably mainly in the Lesbia cycle), but should be extended to include poems in Lind's anthology and one of the longer poems (either poem 61 or 63).

The tone and stated purpose of the introductory poem (1) should be briefly discussed. Why does Catullus seemingly depreciate his own work?

The Lesbia poems should be studied for their emotional range and impact — the delicate humour of 2, the defiant celebration of love in 5, the anguish of 8 and 76, and the bitterness of the final rupture in 11. Catullus's adaptation of the well-known poem by Sappho (51) is also worth close study; the class should debate whether the final stanza actually belongs with the poem or whether it represents a separate fragment — this has been the subject of much critical controversy. Catullus's fine, controlled use of imagery should always be noted, especially in poem 11.

The friendship and invective poems will give students a real insight into the complexity of Catullus's personality; they reveal the intensity with which Catullus throws himself into both his friendships and his enmities. Catullus's moving tribute at the grave of his brother (poem 101) will also be admired by students. Again, the brilliant imagery that emerges in some of these poems should be analysed; one might examine, for instance, 17, with its sustained imagery representing the decrepitude of old age. Also worth class study and discussion are such fine poems as 4, with its delightful fiction of the talking boat and its sophisticated evocation of distant lands and journeys; 31, with its lyrical celebration of Sirmio, the poet's home; and 46, with its overflowing feeling of spring *Wanderlust*. In connection with the invective poems, it should be pointed out that personal invective represents something of a tradition in Roman poetry: we see it in the early satirist, Lucilius, and, although its social acceptability declined drastically under the Empire, the tradition survives, to a considerable degree, in Martial, who in many respects is Catullus's closest literary successor; a few representative readings from Martial will illustrate this.

The long poem 61 should be studied as a magnificent poetic celebration of the Roman ideal of marriage (some background research might be done by students on Roman marriage ceremonies and on the form and tradition of the marriage hymn. C. J. Fordyce's commentary on Catullus will be directly helpful here.) It will be seen that, in Catullus's thinking, marriage allows for genuine, almost romantic love between the two partners. The intrusion of crude, sexually suggestive humour, represented by the allusion to the prior paederastic attachments of the groom (Lind, page 43), into the overall lofty perspective of the poem should be regarded as typically Roman. The second long poem, 63, might be studied by mature students as a brilliant poetic study of sexual pathology and identity breakdown. Catullus's effective handling of the metre will be evident even in the translation. It might be asked whether this poem has any psychological relevance to what Catullus reveals about himself elsewhere.

A Seminar on Catullus
Reference is made in the Foreword to the value of student-led seminars as one of the teaching-learning modes that might be employed in a course in classical literature in translation. The following is a general outline of the steps that might be taken by a student in planning and presenting a seminar:

1. The student whose turn it is to conduct a seminar must meet with the teacher before beginning to plan the seminar. The area of study or problem that is to be discussed must be clearly defined and its relationship to the course or unit well understood. Resource materials and their location should be identified.

2. The seminar leader must:

a) establish clear objectives for the seminar;
b) inform the class (perhaps through a worksheet distributed at least a week in advance of the seminar) of the area of study or problem to be discussed and the reading that must be done. It may be appropriate to pose specific questions for the class to consider;
c) give specific reading assignments to a number of students, who may expect to be called upon during the discussion;
d) read widely on the problem under discussion, making brief notes on the ideas that each book contains;
e) open the discussion on the day of the seminar by stating the problem and then calling upon one student to express his/her views. Other students should be invited to contribute, either supporting or politely disagreeing with the initial statement;
f) involve as many students as possible in the discussion;
g) if important ideas are omitted, supply them him-/herself;
h) use the teacher as a resource when necessary;
i) introduce slides, filmstrips, maps, pictures, etc., as appropriate;
j) make a chalkboard summary as the discussion proceeds. Students should be allowed time to copy it down before the end of the period. Alternatively, a summary might be prepared on a ditto stencil and distributed to the class after the seminar.

3. The teacher will add significance to a student-led seminar by giving a brief and constructive oral critique of it at its conclusion.

The following is a detailed example of how the above steps can be applied to one particular aspect of the study of Catullus's poetry:

1. The teacher and student confer and decide that the student will lead a class discussion on some of the Lesbia poems. The seminar will consist of (a) a brief discussion of what is known, or speculated, about the Catullus-Lesbia relationship; (b) a discussion of two or three of the poems from the Lesbia cycle; and (c) the assignment to the class of the reading of additional poems. The seminar leader will have access, in addition to Lind's book of translations, to Quinn's *The Catullus Revolution,* Fordyce's *Catullus: A Commentary,* and such introductions and translations as those of Copley, Swanson, Gregory, et al. (See *Classical Studies Resource List,* page 8.) The seminar leader has two weeks to prepare.

2. The seminar leader:

a) establishes the following objectives for the seminar:
– to draw from the students the essential facts or assumptions about the Catullus-Lesbia (Clodia) relationship;

– through a class discussion of poems 2 and 5, to connect each poem with a stage in the Catullus-Lesbia relationship;

– to explore the idea, tone, mood, or emotion of each poem;

– as far as is possible in a translation, to determine the means used to communicate that idea, tone, mood, or emotion;

– to throw light on Catullus's poetic sensibility;

– to motivate the class to read other poems dealing with Catullus's love for Lesbia (e.g., numbers 8, 51, 70, 72, 85, 86);

b) one week before the seminar instructs all students:
– to read the introduction to Catullus in Lind;

– to be prepared to report the facts or assumptions regarding the Catullus-Lesbia relationship;

– to read the translations of poems 2 and 5;

– to be prepared to discuss these poems;

c) assigns to certain students the reading of other translations of poems 2 and 5 and the comparison of these translations to those of Newton and Hughes in Lind. (This assumes the availability of a few copies of the translations by Copley et al.);

d) reads and makes notes on:
– Lind's introduction and Newton's and Hughes's translations;

– pages 70 to 84 in Quinn's *The Catullus Revolution;*

– the introduction and notes in Fordyce;

– the translations of poems 2 and 5 by other translators;

e) proceeds with the seminar itself as follows:
– opens the seminar by stating its objectives;

– questions the students regarding the Catullus-Lesbia relationship and constructs a brief board note;

– reads, or has a student read, the translation of poem 2 in the text;

– promotes discussion by appropriate questions, for example:
 i) What stage in the relationship does this poem represent?
 ii) What is its purpose?
 iii) What is its tone or mood?
 iv) How is the tone or mood established and maintained?
 v) Is there any modification of mood as the poem proceeds?

– constructs, during the discussion, a brief board note for this poem;

– has the designated students read aloud translations of this poem;

– leads a discussion of the contrasting approaches of the various translators (a literal translation of the poem, displayed on an overhead projector, might assist the students in judging to some extent the liberties taken by the various translators);

– leads a similar discussion of poem 5;

– allows time for the students to copy the board summary.

3. The teacher comments constructively on the seminar, possibly adding some ideas or asking some questions not generated by the students. The teacher assigns additional poems to be read by the students for the next lesson, unless this has already been done by a student in preparation for another seminar session. The teacher may prefer to use teacher-presented lessons alternately with student-led seminars.

Other Projects and Discussion
Catullus naturally invites comparison with a great many modern poets, starting with the Romantic period (Burns, Keats); a number of detailed comparative studies might be undertaken by interested students. A general evaluative comparison between Catullus and the moderns might also be a good subject for classroom discussion.

– The literary climate and tradition in which Catullus worked might be further researched with the help of Quinn's *The Catullan Revolution.*

Horace, Odes

A study of Horace's *Odes* will be, above all, a study of poetic craftsmanship, although this should not falsely imply the mutual exclusiveness of "spontaneity" and "art". The following major aspects of the *Odes* should be examined in relation to the individual poems under study:

Philosophy of Life. Horace's general philosophy of life is one of hedonism blended with pessimism. His social and political attitudes involve a basic, idealistic acceptance of the Augustan regime and its promise of reform. He takes a worldly, sophisticated, and frankly hedonistic approach to sex and romance, with no suggestion of intense emotional commitment; his poems, however, contain a profound affirmation of the worth of friendship. He displays a deep belief in, and affirmation of, the unique mission of the poet in society, coupled with a hope of literary immortality.

Imagery. The wide range of Horace's imagery, as well as the thematic and emotional functions of the imagery in the poems selected for study, should be carefully examined. The question might be asked whether Horace's use of imagery at times approaches symbolism (as, for example, in poem 1.9, where images of winter and spring are juxtaposed in a non-realistic fashion).

Structure and form. The pervasive presence in the *Odes* of antithesis or poetic "tension" or dialectic (life-death, youth-old age, social optimism-pessimism, etc.) should be closely studied in relation to a number of individual poems. In this way, students will see how this dialectic affects Horace's use of imagery. Commager and Lee will be particularly helpful guides in such a study.

Projects and Discussion
– A general evaluative comparison between Catullus and Horace would be an excellent subject for class discussion.

– The influence of the Horatian lyric on Renaissance and Baroque poetry (in English literature the indebtedness is especially important in Ben Jonson) would be a good subject for investigation by advanced students. A useful starting-point for research would be Highet's *The Classical Tradition,* pages 244 ff.

– Further study might also be done on Horace's relationship with Augustus and Maecenas. Highet's translations of Roman poetry and the way in which he solved the problem that arose from the strict parameters he set for himself would be germane to a course such as this. Students might, for instance, compare Highet's translation of the Ode *Ad Pyrrham* to Storrs':

Highet, Gilbert. *Poets in a Landscape.* New York: Knopf, 1957.
Storrs, R., ed. *Ad Pyrrham.* London: Oxford University Press, 1959.

The Augustan Elegists — Propertius, Tibullus, and Ovid

The origins and development of elegy in Greek and Hellenistic literature and its culmination in Roman literature as a major form of personal poetry should be briefly sketched. The indebtedness of the elegists, especially Propertius and Ovid, to the Alexandrian poets, and their intellectualized conception of poetry should be emphasized in particular. The following selections from Lind would be especially suitable for secondary school students. (*Note:* This type of poetry is more likely to appeal to advanced students who have a good knowledge of Latin.)

– Propertius: Poems 1.16, 1.21, 2.9, 3.2, 3.25, 4.7, and 4.8

– Tibullus: Poems 1.1, 1.10, and 2.1, as well as a few poems from the Sulpicia collection (Lind, pp. 235-9)

– Ovid: *Amores* 1.13, 2.9 (modern translations might, perhaps, be substituted for the one by Christopher Marlowe that is provided by Lind) and *Tristia* 3.3 (Lind, pp. 59-88)

Propertius. The selections indicated above represent reasonably well the emotional and intellectual range of Propertius's poetry, in which emotional outpourings alternate with more detached, often even ironic perspectives. This gives Propertius his peculiarly modern quality.

Propertius's ability to isolate and heighten visual detail will also strike the students. It should be emphasized that his relationship with Cynthia is probably depicted with little autobiographical authenticity and owes more to the poet's imagination and invention than anything else: like Ovid, Propertius substitutes imagination for reality in his poetry. Advanced students will enjoy the blend of passion and the macabre in poem 4.7 and the expansive, mock-heroic quality of poem 4.8, Propertius's fond, half-humorous glimpse back to his stormy relationship with Cynthia. Propertius's affirmation of his literary immortality in poem 3.2 should be compared with Horace's in *Odes,* poem 4.30.

Tibullus. The vision of an idyllic existence in the countryside with one's beloved is Tibullus's unique contribution to Roman elegy. The simplicity of his poetry, the smooth flow of his thoughts and feelings, and the relative absence of the element of erudition and intellectualization, so prominent in Propertius (although Tibullus at times, too, has a strong touch of irony), mark Tibullus as an altogether different kind of poet from Propertius. Poem 2.1 should be studied as a fine poetic description of a religious country festival and all its attendant rituals.

The Sulpicia collection should be studied in conjunction with Tibullus's poetry for the simplicity and directness of its short elegies. These are the only extant writings we have done by a Roman woman; they should be compared with Sappho's poetry.

Ovid. Mature students will appreciate the frankly hedonistic slant of Ovid's *Amores* and the intellectual sophistication of an elegy such as poem 1.13; for Ovid love is a game, in which the emotions play their artful role. The selection from the *Tristia,* poem 3.3, will show that Ovid, for all his self-pity, did not abandon in his exile his determination to be an independent artist and did not dissociate himself from his earlier erotic poetry, which had incurred the wrath of Augustus.

Projects and Discussion
– Is the Roman love elegy largely artificial? This question would make a good topic for classroom debate. The criteria used to assess artificiality should be carefully defined.
– The events leading up to Ovid's banishment in A.D. 9 and Augustus's motivation in exiling the popular poet might make an interesting subject for further study; Wilkinson's *Ovid Surveyed* will be a good resource in this regard.

III Human Fate: A Study of Greek and Roman Tragedy

A. Greek Tragedy
Suggested text: Grene, David, and Lattimore, Richmond, eds. *Greek Tragedies,* vol. I. Chicago: University of Chicago Press, 1969.

To be studied are Aeschylus, *Prometheus Bound,* Sophocles, *Oedipus the King,* and Euripides, *Hippolytus.*

Resources
The following resources deal with Greek theatre and tragedy in a general way:

Arnott, P. D. *An Introduction to the Greek Theatre.* London: Macmillan, 1959. (S, T)

This lucid and concise book is especially helpful on the physical aspects and staging conventions of the Greek tragedy.

Baldry, H. C. *The Greek Tragic Theatre.* Ancient Culture and Society Series. London: Chatto & Windus, 1971. (S)

Else, G. *The Origins of the Early Forms of Tragedy.* Cambridge: Harvard University Press, 1965. (T)

This provocative study will be of interest to the teacher because it challenges the Aristotelian account of the origins of tragedy and sees the creative stimulus for Attic tragedy as coming from the recitations of epic poetry at the Panathenaic Festival rather than from the cult of Dionysus.

Gagarin, Michael. *Aeschylean Drama.* Berkeley, Calif.: University of California Press, 1976.

Greek Theatre. The History of the European Theatre Series, 1. Visual Publications, 1971. 35 mm, colour. Distributed by McIntyre Educational Media.

Havelock, Eric A. *Prometheus: with a translation of Aeschylus's Prometheus Bound.* 2nd ed. Washington: University of Washington Press, 1968.

Lesky, Albin. *A History of Greek Literature.* Scranton, Pa.: Harper & Row, 1966.

Jones, John. *On Aristotle and Greek Tragedy.* London: Chatto & Windus, 1968. (S)

Kaufmann, Walter. *Tragedy and Philosophy.* New York: Anchor Books, 1969. (S, T)

This in-depth study of the philosophical implications of classical Greek tragedy is highly recommended for teachers and advanced students. Kaufmann is extremely critical of Aristotle's notions of the form and purpose of tragedy.

Kitto, H. D. F. *Greek Tragedy*. London: Methuen, 1966. (S, T)

Kitto covers the entire range of classical Greek tragedy and discusses the theme and structure of most of the individual tragedies of Aeschylus, Sophocles, and Euripides. This book is suitable for teachers and advanced students.

Sanderson, James L., and Gopnik, Irwin, eds. *Phaedra and Hippolitus: Myth and Dramatic Form*. Boston: Houghton Mifflin, 1966. (T)

This excellent anthology of plays, including adaptations of Euripides' *Hippolytus* by Seneca, Racine, Robinson Jeffers, and Eugene O'Neill (*Desire Under the Elms*), provides essays of critical comment, study aids, and discussion topics.

Webster, T. B. L. *Greek Theatre Production*. 2nd ed. London: Methuen, 1970. (S, T)

This book provides a reliable and detailed account of the staging of Greek drama.

The following book deals with Aeschylus's *Prometheus Bound:*

Golden, L. *In Praise of Prometheus*. Chapel Hill, N.C.: University of North Carolina Press, 1965. (S, T)

Golden's study of *Prometheus Bound* singles out the humanist and rationalist aspects of Aeschylus's thought.

The following resources are recommended for a study of Sophocles:

Bowra, C. M. *Sophoclean Tragedy*. London: Oxford University Press, 1965. (S, T)

Bowra provides a useful, detailed analysis of each of Sophocles' tragedies.

Knox, B. M. W. *The Heroic Temper*. Berkeley, Calif.: University of California Press, 1964. (T)

Like Whitman (below), Knox sees Sophocles as the greatest exponent in classical Athens of the tragic-heroic sense of life.

———. *Oedipus at Thebes*. New York: W. W. Norton, 1971. (S, T)

This profound study of the structure and meaning of *Oedipus the King* will be appreciated by the teacher and the advanced student.

Oedipus Rex: Man and God; The Character of Oedipus; The Recovery of Oedipus. Encyclopaedia Britannica Films, 1959. 16 mm, colour, 30 min. Distributed by Visual Education Centre.

Webster, T. B. L. *An Introduction to Sophocles*. Oxford: Clarendon Press, 1936. (S, T)

This book provides a good introduction to all the major aspects (theme, form, structure, and characterization) of Sophoclean tragedy.

Whitman, C. M. *Sophocles: A Study of Heroic Humanism*. Cambridge: Harvard University Press, 1951. (T)

This is a fine study of the heroic ethos that emerges from Sophocles' tragedies.

Woodward, Thomas M. *Sophocles: A Collection of Critical Essays*. Englewood Cliffs, N. J.: Prentice-Hall, 1966. (S, T)

This collection, which contains not only papers by classical scholars but also relevant selections from the works of such major twentieth-century intellectual figures as Freud, Spengler, and Heidegger, is recommended only for teachers and mature students.

The following are a number of books that deal with the works of Euripides:

Conacher, T. *Euripidean Drama*. Toronto: University of Toronto Press, 1967. (T)

This scholarly study of all of Euripides' plays emphasizes their internal structure and meaning. Teachers will profit from the author's excellent synthesis of a wide range of Euripidean scholarship and criticism.

Grube, G. M. A. *The Drama of Euripides*. London: Methuen, 1961. (S, T)

This book deals well with all the major aspects of Euripidean drama.

Murray, G. *Euripides and His Age*. London: William & Norgate, 1913. (S, T)

Murray places Euripides against the background of the intellectual currents of his day and stresses his role as a social critic and artistic innovator.

Segal, E., ed. *Euripides: A Collection of Critical Essays*. Englewood Cliffs, N. J.: Prentice-Hall, 1968. (S, T)

This useful collection of essays for the teacher is also, in general, within the scope of the Senior student.

Vellacoot, P. *Ironic Drama: A Study of Euripides' Method and Meaning*. Cambridge: Cambridge University Press, 1976. (S, T)

In this provocative study of Euripidean drama, Vellacott sees the playwright as a radical critic of his society, using irony as one of his main artistic tools.

Introduction to Greek Tragedy
The origins of Greek tragedy. The conventional explanation that Greek tragedy had its origins in the choral odes chanted at the Dionysian festivals is still the most satisfactory one. However, it should be emphasized that the theory that tragedy originally represented a ritual enactment of the life and death of the god Dionysus is no longer tenable. From its early beginnings, Athenian tragedy was indeed an integral part of a civic and religious celebration, but it never purported to represent any ritual act itself. This is confirmed by the ancient authorities on the Greek theatre themselves (even Aristotle does not claim that

tragedy was originally a ritual act); by the internal evidence provided in the extant Attic tragedies (there is nothing ritualistic about Athenian tragedy: it is drama and nothing else); by the origins of drama and tragedy in other cultures (including that of the West, where one might compare the role played by the medieval miracle plays, which were an important source both of entertainment and of moral and spiritual edification on many a religious holiday; however, they did not, in any way, represent an act of religious worship in the strict sense of the word). It is also important to emphasize the competitive aspect of all dramatic performances in classical Athens.

The physical structure of the Greek theatre. This should include a study of its evolution from a primitive to a more elaborate form, the nature of the stage properties, and the use of masks and stylized costumes.
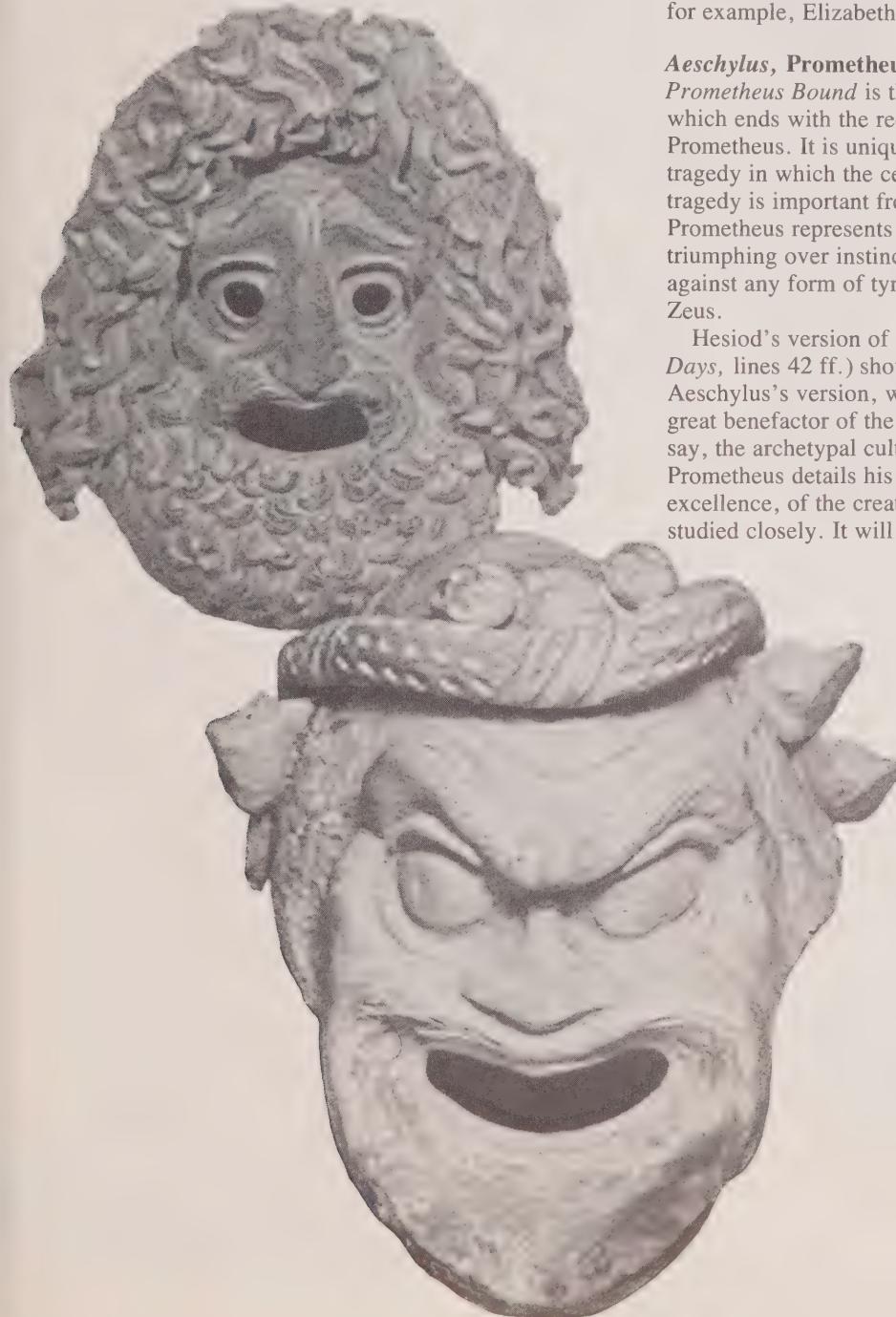
The presentation of tragedy. Aspects of Greek tragedy that might be studied under this heading include the trilogy form and the satyr-plays; the changing roles of chorus and actors in the development of Athenian tragedy; and the important innovations made by Aeschylus, Sophocles, and Euripides in this respect.

The source material for tragedy. Mythology can be examined as the main source of material for the tragic playwrights: Aeschylus's *The Persians* is the only extant example of a tragedy that treats a contemporary event.

Discussion
A discussion of the differences in dramatic convention and external features between Greek and modern theatre might focus finally on the comparative effectiveness of our theatre and that of the ancient Greeks. Has there been a return to the relative simplicity of the theatre of, for example, Elizabethan days?

Aeschylus, **Prometheus Bound**
Prometheus Bound is the first of a trilogy of plays, which ends with the reconciliation between Zeus and Prometheus. It is unique in that it is the only Greek tragedy in which the central protagonist is a god. The tragedy is important from a thematic point of view: Prometheus represents the force of the intellect triumphing over instinct-bound ignorance and rebelling against any form of tyranny, represented, of course, by Zeus.

Hesiod's version of the Prometheus myth (*Works and Days,* lines 42 ff.) should be studied and compared with Aeschylus's version, which presents Prometheus as the great benefactor of the human race or as, one might say, the archetypal culture-hero. The passages in which Prometheus details his gift of fire (the symbol, par excellence, of the creative mind and intellect) should be studied closely. It will be noticed that Aeschylus,
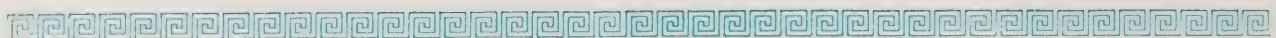
typical of his age, makes divination a gift bestowed by Prometheus upon the human race. What does Prometheus mean when he says, "I caused mortals to cease of foreseeing doom" (250), and then, in reply to the question of the chorus as to how he was able to do so, "I placed them in blind hopes" (252)?

The following are additional aspects of *Prometheus Bound* that are central to a study of the play:

The role of Zeus. Zeus's position in Aeschylus's play should be carefully studied with reference to the Greek myth of the triumph of Zeus and the Olympian deities over the older, chthonic divinities. What political implications would Prometheus's accusations that Zeus is a tyrant have for the average Athenian of Aeschylus's day? The Athenians' obsession with tyranny and their fear of the "strong man" in politics should also be explained. What is the secret that Zeus must come to know for his own safety and that only Prometheus possesses? The repeated reference to this secret adds to the suspense of the play, which finally reaches its climax in the confrontation between Hermes and Prometheus.

Structure and form. The extremely simple structure of this play will be readily noted. The important role played by the chorus should be emphasized and related to the prominence of the chorus in the other surviving tragedies of Aeschylus. The fact that the chorus finally sides with Prometheus against Hermes, despite the latter's blustering threats, shows the importance of its dramatic role; with its caution and gentle admonitions, it acts as a foil to the defiant Prometheus throughout the play, until it finally and decisively ranges itself on his side. The unusual prologue should also be highlighted; it has a symbolical and allegorical impact that is unparalleled elsewhere in Greek tragedy. The Io episode should not be regarded merely as an imaginative dramatic excursus, but as a signpost to Prometheus's eventual liberation from his fetters by Heracles, the descendant of Io.

Imagery. The pervasiveness of cosmic imagery will be noticed everywhere: in the Prologue, in the lamentations of the chorus, and in the descriptions of Io's wanderings. This would provide a good topic for detailed study. It should be pointed out that the itinerary of Io's wanderings makes little geographical sense, and that its description is meant only to produce a sense of the exotic and grandiose. The locale of Prometheus's imprisonment too is left vague and unspecified, Scythia and the Caucasus representing a wild, desolate country far from the civilized confines of Greece.

Projects and Discussion
– Is the relative optimism (the belief, above all, in human progress) that emerges from the Prometheus trilogy typical of Greek literature and thinking as a whole? How does Aeschylus's vision of early human society compare with Hesiod's? (One might also examine Book 5 of Lucretius's *The Nature of Things* for the picture it draws of early human society.)

– A critic such as Kerenyi compares Prometheus to Christ. Is this a well-founded comparison?

– An excellent project for a comparative literary study would be Shelley's famous adaptation of the Prometheus theme, *Prometheus Unbound*. The student should try to establish critically whether there is a substantial point of contact between Shelley's romantic idealism regarding freedom and the sense of life that emerges from Aeschylus's drama.

Sophocles, Oedipus the King
The myth of Oedipus. The position of *Oedipus the King* in Sophocles' great Oedipus cycle (*Antigone, Oedipus the King, Oedipus at Colonus*) should be pointed out.

Oedipus the King *as the paradigmatic Greek tragedy according to the Aristotelian concept of tragedy*. A study should be made of Aristotle's views on tragedy (his requirements for the tragic plot, his definition of the tragic hero, and his notion of *hamartia*) in order to see how closely Aristotle's notions are based on Sophoclean tragedy, above all, on *Oedipus the King*. One might ask, however, whether Aristotle, even with regard to *Oedipus the King* has really grasped the full essence of tragedy. Are his views and definitions perhaps not too mechanical? (Kaufmann has some incisive criticisms of Aristotle in this respect.)

Structure and dramatic development. The tightly constructed plot of *Oedipus the King* should be carefully traced in terms of the structural principles typical of Greek tragedy (parodos, episode, stasimon, episode, stasimon, episode, stasimon, episode, stasimon, exodos). This might be compared with the relatively simpler plot structure of *Prometheus Bound*, in which, as has been noted, the chorus plays a more direct role. At what points in *Oedipus the King* does the chorus impinge most closely upon the dramatic action?

Oedipus's character. Oedipus's character as revealed in the tragedy should be analysed. Can we say with Knox and Whitman that Oedipus is a truly heroic character, that he possesses real greatness? Does he reveal any greatness of character even after he has learned the full extent of his wretched plight? Oedipus is called *tyrannos*: what political and ethical implications might this have for the average Athenian of the fifth century? Does Oedipus, at any point in the drama, display the characteristics of a *tyrannos* as Sophocles' fellow-citizens would have seen them?

Philosophy of life. What sense of life is projected by the chorus? A despairing fatalism? Or perhaps a more "classical" attitude — an admiration for human greatness, tempered with an awareness of forces and circumstances beyond the individual's control? What attitude towards the divine does it evince? A grovelling submissiveness? Or the more "classical" attitude — a simple acceptance of the power of the divine in human life? It will be noticed that the conception of the gods that emerges from *Oedipus the King*, as well as from the other Sophoclean tragedies, tends towards the impersonal, so that one can indeed speak of a Sophoclean notion of the divine rather than of the gods. To understand fully the Sophoclean view of divine justice, students should read Antigone's famous speech

in *Antigone*, 450 ff. Their appreciation of the philosophy of life set forth by the Sophoclean chorus will be further deepened by a reading of the magnificent so-called "Ode to Man" in the same play (*Antigone*, 332 ff.).

Projects and Discussion
– Research can be done by students on the role of the oracle of Delphi in classical Greece. Guthrie's book *The Greeks and Their Gods* (see the resource list on the *Odyssey*) will provide a good starting point.

– Students might do research on the great plague at Athens in 430 B.C., which provides the topical background to the plague at Thebes. Thucydides, Book II, is the best source of information on this topic.

– A character analysis might be undertaken of Creon and Jocasta; the Creon of *Oedipus the King* should be compared with the Creon portrayed in *Antigone*.

– A good topic for discussion would be whether the portrayal of character in *Oedipus the King* is static. Is Sophocles interested in describing only types of characters, rather than fully realized individuals?

Euripides, Hippolytus

Introduction. Some introductory remarks about Euripides' controversial reputation during his lifetime should be made. It should be pointed out that this reputation rested on Euripides' often bold dramatic and theatrical innovations as well as his psychological realism, which led the playwright to portray on the stage women who, in their feelings and actions, placed themselves beyond the pale of conventional morality.

The Hippolytus *as a tragic study of character.* Students should examine the source and cause of Phaedra's tragedy: her impotence before the force of her sexual feelings towards her stepson, which are utterly repellent to her, but which she nevertheless cannot control. The process of her psychological downfall should be carefully traced through her speeches. One might ask whether Phaedra might not have had a more rational grip on herself if she had experienced less guilt about her feelings in the first place. Might not her own guilt have fed the fires of her passion?

The source and cause of Hippolytus's tragedy should also be examined: his irrational feelings about women and sexuality, the utter misogyny which prevents him from coming to terms realistically with his stepmother's plight. For all his shortcomings, however, Hippolytus is, to a considerable extent, sympathetically portrayed: his youthful chastity and sexual innocence, despite his misogynistic feelings, would have won him the sympathy of many in a Greek audience as would his renunciation of the life of worldly ambition (1011 ff.).

Structure and dramatic development. Is the drama weakened by Phaedra's suicide midway through the plot? If we consider Hippolytus to be a major character in his own right, then we need not think so. Many have found the confrontation between Theseus and Hippolytus weak drama, filled with tendentious moralizing, especially in Hippolytus's speeches. Is Euripides simply a moralizer here, speaking through the mouthpiece of his characters? Or is there perhaps a hidden irony in these speeches? Is Euripides implying the actual futility of all this fine moralizing and rhetoric? In the final analysis, the only thing that impresses us in Hippolytus's defence is his simple oath that he is chaste. Two important Euripidean innovations in dramatic development and theatrical effect, typical of his drama as a whole, should be noticed in this play: the prologue spoken by a god by which the drama is set in motion and its long-range outcome predicted, and the *deus ex machina* intervention which brings the play to its denouement.

The gods in the play. As elsewhere in Euripides' plays, the gods possess two major functions and attributes: they are (a) Homeric (more Homeric, in general, than the gods in Sophoclean drama), that is, they are superhuman beings capable of intervening in human affairs; (b) symbolical, that is, projections of basic human feelings (thus Aphrodite represents sexual love, and Artemis, fear of sexuality). Euripides combines these two different conceptions with great skill in his dramas: while the Homeric gods make excellent theatre, the symbolical conception of the divine gives a certain amount of philosophical depth to his plays. Occasionally one finds very realistic yearnings for a higher divine principle (see *Hippolytus,* 1102, for example). How these different notions, images, and so forth are worked out in the drama should be shown.

A final note on the chorus. Like the Sophoclean chorus, the chorus in Euripides' drama tends towards moralizing and common-sense philosophizing. Much more than the former, however, it indulges in highly lyrical flights of elaborate mythological and also geographical descriptions; thus, the chorus acquires a kind of escapist quality. This, too, can be easily demonstrated from *Hippolytus.*

Projects and Discussion
– Interested students should read another play by Euripides in order to get a better appreciation of the range of his drama; especially recommended are *The Bacchae, Iphigenia at Aulis, Ion, Medea,* or *The Trojan Women.*

– Euripides has been called the most modern of the Greek tragic playwrights. Why? Is his psychology always convincing?

– A study might be made of Aristophanes' attacks on Euripides' plays in *Thesmophoriazusae* and *The Frogs.* Are Aristophanes' criticisms fair?

– Do Aristotle's notions of what good tragedy is seem applicable to Euripides?

Final Discussion on Classical Greek Tragedy
– What factors contributed to the decline of tragedy in the Greek world after the fifth century B.C.?

– Do the stylistic and dramatic conventions of Greek tragedy interfere seriously with psychological realism?

– Can classical Greek tragedy be effectively produced today? Which playwright (or playwrights) lends himself best to modern staging? Whenever the opportunity arises, the class should see a performance of a Greek tragedy (either live or on film) and discuss its effectiveness afterwards.

B. Roman Tragedy: Seneca, *Phaedra*
Suggested text: Lieberman, S., ed. *Roman Drama.* New York: Bantam Books, 1964.

Resources
Beare, W. *The Roman Stage.* London: Methuen, 1968. (S, T)

Chapter nine surveys early Roman tragedy; chapter twenty-seven, dealing with drama under the Empire, has a few pages on Seneca.

Clark, M. L. *Rhetoric at Rome.* London: Routledge & Kegan Paul, 1967. (S, T)

Costa, C. D. N., ed. *Seneca.* London: Routledge & Kegan Paul, 1974. (S, T)

This collection contains an excellent paper on Senecan tragedy by Costa as well as a study by G. K. Hunter on the influence of Senecan tragedy on the Elizabethan theatre.

Dorey, F. E., and Dudley, D. R., eds. *Roman Drama.* London: Routledge & Kegan Paul, 1965. (S, T)

This collection includes contributions on Roman and Senecan tragedy.

Hadas, M. "The Roman Stamp of Seneca's Tragedies". *American Journal of Philology* (1939): 220-231. (S, T)

This article is highly recommended for teachers and advanced students.

Mendell, C. W. *Our Seneca.* Garden City, N. Y.: Anchor Books, 1968. (S, T)

The author covers all the major aspects of Senecan tragedy in non-technical language, with a constant emphasis on the indebtedness of Elizabethan drama to Senecan tragedy.

Nicell, A. *World Drama From Aeschylus to Anouilh.* New York: Harcourt & Brace, 1960.

_____. *The Development of the Theatre.* 5th ed. London: Harrap, 1966.

Introduction to Roman Tragedy
A brief sketch should be given of the development and outstanding characteristics of Roman tragedy. Its failure both as a popular medium of entertainment (in contrast to classical Athenian tragedy) and as a great form of dramatic art should be emphasized. It should be underlined that Seneca's tragedies were meant for recitation only, perhaps to the emperor Nero and his circle (the emperor himself enjoyed declaiming passages from epic and tragic poetry). Is there any evidence in *Phaedra* that suggests that Seneca's plays could not have been fully staged without great practical difficulties?

Characterization. Seneca, it will be agreed, has basically adhered to Euripides' characterization, except that his Phaedra is more aggressive and his Hippolytus more philosophical. Students will immediately observe (and probably take a dislike to) the thick layer of rhetoric that covers all the speeches. In Seneca there is an unabated striving for the utmost in emotional effect, so that by modern standards one gets a near-caricature of emotion. (Miller's translation brings out well the bombastic quality of much of Seneca's language.)

Form and structure. In form and structure, Seneca's drama is much simpler than Euripides': the goddesses play no role in the drama; there is a straightforward encounter between Phaedra and her stepson (Seneca may have adapted this from an earlier version of *Hippolytus* by Euripides, which is no longer extant); and the confrontation between Theseus and his son has been entirely eliminated.

Moral philosophizing. Seneca's tragedies have sometimes been regarded as literary vehicles for Stoic philosophy. There is little evidence for this in *Phaedra*. The philosophy of life that Hippolytus espouses and proclaims (pages 303-4) sounds more like Epicureanism, with its renunciation of the public life, than Stoicism. In general, the moralizing is too banal to resemble any particular philosophical doctrine; the intellectual and even the moral content of Senecan tragedy is thin — again, the striving is for literary and emotional effect.

The chorus. The chorus in Senecan tragedy is completely lyrical and detached from the action of the play; its moral, intellectual, and religious reflections are, with a few good exceptions, of the most trivial and repetitive variety, and many a chorus is marked by wearisome proliferations of obscure mythological and geographical allusions that are obviously meant to be literary showpieces.

Projects and Discussion
– Seneca's tragedies illustrate the extreme and debasing effects that rhetoric was beginning to have on literature; the role and influence of rhetoric under the Roman Empire should be further researched. A good secondary source is Clarke, *Rhetoric at Rome*.

– Where does Seneca show real lapses of taste by our standards?

– One critic has boldly remarked that Seneca's tragedies are the product of a sick mind. Is this a fair assumption?

C. The Influence of Greek and Roman Tragedy on Western Drama

Many interesting comparative studies can be undertaken by the student under this heading. It is best that the studies be reasonably specific. Thus, a student might trace the influence of Seneca's *Phaedra and Euripedes' Hippolytus* in Racine's *Phaedra*. Other comparisons that might be made include:

– Goethe's *Iphigenia at Tauris* and Euripides' *Iphigenia at Aulis* and *Iphigenia at Tauris*

– Anouilh's *Antigone* and Sophocles' *Antigone*

– Anouilh's *Medea* and Euripides' *Medea*

– Cocteau's *Antigone* and Sophocles' *Antigone*

– Cocteau's *The Infernal Machine* and Sophocles' *Oedipus the King*

– O'Neill's *Mourning Becomes Electra* and Aeschylus's *Oresteia*, as well as Sophocles' *Electra*, and Euripides' *Electra*

– Giraudoux's *Electra*, Sophocles' *Electra*, and Euripides' *Electra*

– Racine's *Andromache*, Euripides' *Andromache*, and Seneca's *The Trojan Women* (as well as Virgil's *Aeneid*, Book 3, and Homer's *Iliad*, Book 6)

– Racine's *Iphigenia* and Euripides' *Iphigenia at Aulis*

Two good general sources of information are A. Nicell's two books (listed above).

The Royal Ontario Museum

IV Greek and Roman Laughter: A Study of Greek and Roman Comedy

A. Aristophanes, *The Clouds*

Suggested text: Aristophanes. *The Clouds*. Translated by William Arrowsmith. New York: New American Library, 1962.

Resources

Aristophanes. *The Clouds*. Edited by Kenneth J. Dover. New York: Oxford University Press, 1970. (S, T)

This edition includes an introduction and a commentary.

Dover, K. J. *Aristophanic Comedy*. Berkeley, Calif.: University of California Press, 1972. (T)

Teachers will find much that is profitable and enjoyable in Dover's study, which is both scholarly and, with its frank discussion of Aristophanes' humour, also highly entertaining.

Ehrenberg, Victor. *The People of Aristophanes*. Scranton, Pa.: Barnes and Noble, 1974. (T)

Greek Theatre. The History of the European Theatre Series, 1. Visual Publications, 1971. 35 mm, colour. Distributed by McIntyre Educational Media. (S, T)

As has been already suggested, this filmstrip might also be used for the unit on Greek tragedy.

Guthrie, W. G. G. *A History of Greek Philosophy*, vol. 2. Cambridge: Cambridge University Press, 1965. (T)

This book provides an extensive, scholarly treatment of the Sophists.

_____. *Socrates*. New York: Cambridge University Press, 1971. (T)

Jaeger, W. *Paideia*, vol. 1. Translated by Gilbert Highet. New York: Oxford University Press, 1965. (S, T)

This book might be useful to the advanced student for research purposes.

Murray, G. *Aristophanes: A Study*. Oxford: Oxford University Press, 1933. (T)

Solomos, Alexis. *The Living Aristophanes*. Ann Arbor, Mich.: University of Michigan Press, 1974. (S, T)

Wheelwright, Philip, ed. *The Presocratics*. New York: Odyssey Press, 1966. (S, T)

This is a brief collection of primary sources dealing with the Sophists.

Whitman, C. H. *Aristophanes and the Comic Hero*. Cambridge: Harvard University Press, 1964. (T)

Whitman's central thesis is that, in the comic fantasy of Aristophanes' plays, heroic values are treated with exaggeration.

See also the listings for Arnott and Webster in the resource list for "Greek Tragedy".

Introduction to Aristophanes and Greek Old Comedy

The social and literary origins of Old Comedy in the *komos* should be examined. The comedies were presented at festivals and, as with tragedy, the competitive aspect of their presentation should be emphasized. The following characteristics of Old Comedy should be discussed: its pervasive element of often bizarre and outrageous fantasy, which, however, can be highly beautiful; its frequent outspokenness and topicality, with its sustained attacks on private individuals and even on prevailing social and political conditions (e.g., the Peloponnesian War). The productions were very colourful, with the emphasis during the heyday of comedy on extravagant and burlesque costuming, especially for the members of the chorus. The factors leading to the decline of Old Comedy and the rise of New Comedy and the characteristics of the latter as distinguished from the former should be studied. The structural principles of Aristophanic comedy, the *agon* and the *parabasis*, should be discussed as well as the generally loose and episodic structure of Aristophanes' plays. The occurrence of the *agon* and the *parabasis* in *The Clouds* should be illustrated.

The themes. *The Clouds* is concerned with (a) the pretentious and corrupting intellectualism represented by Socrates and the Sophists, with whom Socrates is confused; and (b) the conflict between the old and the young generation (represented by Strepsiades and Pheidippides respectively). To elucidate the first theme, background research should be done on the Sophists; Wheelwright, *The Presocratics*, and Guthrie, *A History of Greek Philosophy*, will be valuable sources of information. When *The Clouds* is studied in detail, it will be seen that the basis for Aristophanes' attack on Sophism is psychological rather than moral and intellectual and rests upon an irrational fear of innovation in all areas of life. This fear would be very much present in the average theatregoer and could therefore be easily exploited.

The character of Socrates. The caricature of Socrates in *The Clouds* should be contrasted with the portrait drawn of Socrates by Plato as well as the one by Xenophon. The best starting point will be Plato's *Apology of Socrates*, which may be compared with Xenophon's similar *Apology*. From there, one might branch out into some of Plato's early and middle dialogues, especially those in which we find Socrates in clear opposition to various Sophists (*Protagoras* and *Gorgias* would be especially worth examining). Plato, *Phaedo*, 66a-69d, should also be read; here Socrates explains how for a long time he dabbled in physics and cosmological speculation until he finally gave all this up as useless inquiry and decided to concentrate on the human race.

The question of how hostile Aristophanes really is to Socrates should be asked. Could Aristophanes have contributed to Socrates' condemnation in 399 B.C.? One should keep in mind that in *The Symposium* Aristophanes is represented as being on personally friendly terms with Socrates.

Strepsiades and Pheidippides. The behaviour and motivation of father and son respectively should be studied in detail. It will be seen that even though Strepsiades is portrayed as being, in many respects, a foolish old man who becomes an easy prey for Socrates' Thinkery, his son Pheidippides is not meant to win our sympathy either. Aristophanes avoids any black-and-white polarization between the comic characters; even the issues are not presented in black-and-white terms. Aristophanes is above all an entertainer, who always introduces a healthy admixture of humour and fantasy into his moralizing.

The confrontation between philosophy (Dikaios Logos) *and sophistry* (Adikos Logos). The question of what moral and intellectual issues are at stake here should be asked. As has already been emphasized, Aristophanes, for all his sympathies with philosophy, avoids a black-and-white moralistic stance and puts the whole confrontation under the aspect of humour and fantasy, so that we get a richly comic caricature of both parties. Nevertheless, the serious aspect of the issues should be explored as well: What was the ''crisis'' in education that took place in Athens in the later fifth century B.C., and what role did the Sophists play in it? (See Jaeger, *Paideia,* page 286 and following.) This would be a good subject for the advanced student to research in greater depth.

Other Projects and Discussion

– What are the chief sources of humour in Aristophanes' plays? This would be a good subject for discussion or individual research.

– Detailed work might be done on Aristophanes' comic use of language.

– Are Aristophanes' comedies propaganda vehicles for reactionary values and ideas? This would be a good subject for a spirited debate; Aristophanes' views on the younger generation of his day should provoke some good discussion.

B. Roman Comedy, Plautus and Terence
Suggested text: Lieberman, S., ed. *Roman Drama.* New York: Bantam Books, 1964.

To be studied are Plautus, *Prisoners of War,* and Terence, *Phormio.*

Resources

Beare, W. *The Roman Stage.* 3rd ed. London: Methuen, 1968. (S, T)

This book contains a wealth of information on the conventions and external features of the Roman theatre.

Dorey, F. E., and Dudley, D. R., eds. *Roman Drama.* London: Routledge and Kegan Paul, 1965. (S, T)

This collection includes a number of excellent papers on Roman comedy.

Duckworth, G. E. *The Nature of Roman Comedy.* Princeton, N.J.: Princeton University Press, 1971. (S, T)

This in-depth study of all the major aspects of Roman comedy is highly recommended for teachers and advanced students.

A Funny Thing Happened on the Way to the Forum. United Artists, 1966. 16 mm or 35 mm, colour, 99 min. Rental: $100.00 per day per showing.

This film is available for rental only from United Artists, Suite 800, 2180 Yonge Street, Toronto, Ontario M4S 2B9. Special arrangements may be made for several schools to see the film. For such arrangements, contact Mr. Wolf at United Artists, telephone (416) 487-5371.

Parry, Hugh. *People as Possessions: Master and Slave in the Roman World.* Toronto: Macmillan, 1972. (S)

Roman Theatre. The History of the European Theatre Series, 2. Visual Publications, 1971. 35 mm, colour. Distributed by McIntyre Educational Media.

Segal, E. *Roman Laughter: The Comedy of Plautus.* New York: Harper & Row, 1971. (S, T)

This is a most readable study of the unique features of Plautine comedy and their appeal to the Roman mentality.

Introduction to Roman Comedy
A distinction should be made between the strictly native Roman comedy (*fabula Atellana, fabula togata*) and the comedy of Plautus and Terence, which depended very much for its material on Greek New Comedy. The conventions and physical characteristics of the Roman stage should be concisely detailed, with mention made of the construction of the theatre and the stage; the scenic backdrop; the exits and their importance; and the use of masks and stylized costumes. The relatively low esteem in which the acting profession was held should be emphasized. The increasing popularity of the cruder forms of theatre, above all of mime, with the resulting decline of more demanding forms of comedy, should also be stressed; in fact, the golden age of Roman comedy came well before the great classical period of Roman literature (under the late Republic and early Empire).

Plautus, Prisoners of War
Introduction. Plautus should be presented as the more Roman of the two great comic playwrights. He adapted his models from Greek New Comedy to suit the tastes of his Roman audience by, for example, placing increased emphasis on farce and physical humour; downplaying the emotional impact of the romantic plots and entanglements in his plays; making rollicking use of language (his language is at times somewhat reminiscent of Aristophanes, although not as brilliant); and by constantly relying on earthy, even crude jokes to keep the comic momentum going.

Plot and structure. The simplicity of the plot and structure of this play will be readily seen and can be compared to the complex intrigue of Terence's *Phormio*. The function of the Prologue should be carefully studied and evaluated: Why is the Prologue necessary, to a large degree, for Plautine comedy, and why would it violate good theatre nowadays? Notice how deception and stratagem provide the major ingredient for the plot of *Prisoners of War*. They are, of course, the universal ingredients of comedy and may be deployed with various degrees of complexity and ingenuity; Plautus, in general, avoids any extremes of complications.

Stage and acting conventions. A close study of *Prisoners of War* will show the limitations of Plautine theatre, and in fact all ancient theatre, in so far as the realistic portrayal of dramatic situations is concerned: the constant reliance on asides and overheard conversations is extremely awkward by our standards of good theatre.

Specifically Roman elements in Plautus's humour. These elements include obsession with food and gormandizing, and military "mock-heroic" metaphors and images. It will be agreed that the "feeling" created by *Prisoners of War,* despite its Greek background, locale, and characters, is very Roman. The humour is also Roman, and the references to religion and to social and political institutions are couched in Roman rather than Greek terms. Many specific examples can be given by the teacher or the students.

The moral element in the play. Unlike a few of Plautus's more farcical comedies, *Prisoners of War* presents a serious moral lesson as it underlines the close bond of friendship between master (Philocrates) and slave (Tyndarus) and the steadfast loyalty of the latter to the former. Plautus's warm portrayal of Tyndarus shows a deep appreciation of the intelligence and feelings of the slave. Segal, in his excellent study of Plautus's humour, rightly emphasizes the central role occupied by the slave in Plautus's comedies and the degree to which the slave often surpasses his superiors in wit, intelligence, and resourcefulness. The question may be asked to what extent Plautus's portrayal of the clever slave who takes charge and extricates his master from a nasty predicament represents a reversal of ordinary values and social reality. It will be agreed that Plautus, on the other hand, can also be brutally explicit about the savage treatment often meted out to slaves.

Projects and Discussion

– The portrayal of the slave in Plautine comedy against the background of the institution of slavery in the ancient world will be an interesting topic for further study: an invaluable research tool is Parry, *People as Possessions.*

– The role of the parasite in Roman comedy might be researched; Duckworth will furnish useful background and references.

– Of all of Plautus's plays, *Prisoners of War* appealed most to later Christians and humanists. Why?

Terence, Phormio
Introduction. Terence's *Phormio* should be studied, in comparison with *Prisoners of War,* as a much more sophisticated adaptation of Greek New Comedy, with a complex plot and intrigue and an orientation towards romantic love that is nearly absent in Plautus.

Plot and structure. The complex plot and structure should be schematically represented, with a clear delineation of the roles played by the various characters. It will be seen that Terence skilfully combines a major plot (Antipho's marriage to Phanium) with a subsidiary plot (Phaedria's scheming to get the slave girl), and that the parasite Phormio plays a central role in both and in fact ties the two intrigues together. It is not surprising, therefore, that the comedy is named after him.

Characterization. The following characters are skilfully paired in *Phormio:*

– *Antipho and Phaedria (How do the two compare in character? Contrast Antipho's relative weakness and sentimentality with Phaedria's greater aggressiveness and worldliness.)*

– *Demipho and Chremes (Make a similar comparison here.)*

– *Phormio and Geta (Make a similar comparison here too.)*

Compare Demipho and Chremes as well with their respective sons: In which case is the father the more aggressive figure? In which case, the son? Study also Terence's skilfully drawn portrait of Nausistrata: What are her admirable qualities? Dorio, the procurer, should be studied as an excellent example of a fixed character type in both Roman comedy and Greek New Comedy. He is always true to form: coarse, unfeeling, and concerned only to make the maximum profit from his human possessions. Is there any significant degree of stereotyping in the other characters or are they drawn with really individual traits? It will be agreed that Terence, on the whole, is more interested in character portrayal per se than Plautus. This, in addition to his predilection for complicated plots and intrigues, makes him a more sophisticated dramatist than Plautus, even though he lacks the latter's broad skill for creating humorous effects.

Dramatic conventions. Observe how Terence, even more than Plautus, has to rely on non-realistic dramatic devices such as the aside and the overheard conversation in order to keep the action going. Terence, too, does not aim at creating anything resembling realism in his play.

The romantic element. Terence plays this up much more than Plautus does. Romance is always highly stylized in Terence and derives its impetus from stereotyped conflicts that are taken from Greek New Comedy. We cannot assume that romance as portrayed by Terence was a typical phenomenon in the Rome of his day, even among the increasingly Hellenized upper classes. The stereotyped features of the romantic liaison in Terence's comedy should be isolated and compared with the characteristics of romantic relationships portrayed in later Roman love poetry (Catullus, the Augustan elegists).

Projects and Discussion

– Some research should be done on the circle of Scipio the Younger to which Terence belonged and on its cultural and philosophical ideals. How is the Scipionic ideal of *humanitas* exemplified in Terence?

– A classroom debate on the relative merits of Plautus's and Terence's comedies should also consider the question of which of the two makes better theatre on the modern stage.

Influence of Roman Comedy on Western Drama

As with classical tragedy, students should be encouraged to compare a modern play to its Roman model. The following are good possibilities for comparison:

– Giraudoux's *Amphitryon 38* and Plautus's *Amphitryon*

– Shakespeare's *Comedy of Errors* and Plautus's *Menaechmi*

– Molière's *The Miser* and Plautus's *Aulularia*

– Molière's *Amphitryon* and Plautus's *Amphitryon*

Chapter 15 in Duckworth, which discusses the influence of Roman comedy on Western drama in extensive detail, should provide a good starting point for further study of this type. Finally, Zero Mostel's *A Funny Thing Happened on the Way to the Forum* is recommended for a secondary school audience as a highly successful adaptation of Roman comedy, in which the plots of a number of Plautus's plays are brilliantly combined into a hilarious and fast-paced burlesque comedy.